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ABSTRACT

This transcript of and guide to a two-cassette course designed to assist Italian immigrants in erasure of their foreign accents can be used for either individual or group study. Narrative and taped demonstrations of American English that pinpoint typical phonological barriers and pronunciation difficulties are outlined. The author's own system of pronunciation symbols is used. (MSE)

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HOW TO SPEAK STANDARD AMERICAN ENGLISH WITHOUT A FOREIGN ACCENT- ITALIAN EDITION

Jack Catran

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JACK CATRAN

HOW TO SPEAK STANDARD AMERICAN ENGLISH WITHOUT A FOREIGN ACCENT

A HENRY HIGGINS PRODUCTION

ITALIAN EDITION

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Pygmalion Books — *an imprint of*
JADE PUBLICATIONS
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Give me your tired, your poor, your huddled masses yearning to breathe free. The wretched refuse of your teeming shore. Send these, the homeless, tempest-tossed to me. I lift my lamp beside the golden door.

Emma Lazarus
The Statue of Liberty

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INTRODUCTION TO ITALIAN EDITION

There is a wave of immigration sweeping into the United States today, promising to equal, if not surpass, the influx that took place between the turn of the century and World War I. Millions of people, seeking a new way of life, now call the United States their home. And there is no sign that the wave will abate, as conditions appear to worsen the world over.

Yet, during my extensive experience as a specialist in dialect and accent erasure, I have sought vainly for a book or teaching aid specifically designed to help my students from Italy eliminate or reduce their foreign accents. To be sure, there is a vast library of source material covering such subjects as English for the foreign born, English as a second language, and numerous dictionaries of American idioms, but none, to my knowledge, have attacked, or even approached, the problem of dialect erasure.

This book is a pioneer attempt to alleviate that problem. It is written in simple English, and cast in the second person singular. Because it is aimed not only at teachers, but also directly at you, dear student, the text carefully steers clear of the phonetic symbols and "scientific" jargon of the field of linguistics.

The pronunciation symbols are my own, and anyone can understand them after a short period of orientation. One problem remains: a sprinkling of American-English sounds do not exist in a number of foreign languages. For example, the **i** sound in the words "his", "give", and "brick" is unknown to the Italian tongue (the Italian speaker would say **EEZUH**, **GEEVUH**, **BR-EE-KUH**). For this reason, it becomes necessary for you with Italian accents to *hear* and learn to mimic the **i** sound; the inflection, color, and sounds of American-English must be *heard* by those with foreign accents before they can learn to repeat and eventually adopt those characteristics in their everyday speech. The cassettes that accompany the book effectively solve that problem.

The cassettes can be used in workshops, speech clinics, and of course, in the privacy of your own homes. To get the most out of the material, two cassette recorders should be used, one for playing the course cassettes, the other to be used by you to compare your own speech patterns with the demonstration material.

The root cause of all accent problems is physiological, the neuro-muscular habit pattern virtually imprinted into the organs of speech production by the "foreign" language. In a sense, people from Italy, if they are well-versed in the intricacies of English grammar, speak perfect English; but it all comes out through an Italian filter. For example, when uttering the sentence: "I'm going to tell you just what you're going to do," Italians from Southern Italy and Sicily might say, **OMUH GAWNUH TAL-**

UH YOO JOOSTUH WOTTUH YOO GAWNUH DOO-UH. While their rendition may be grammatically correct, it is clearly Italian — in color, lilt, and pronunciation.

Much of what we refer to as the "Italian Speech style" is comprised primarily of: 1 its lilt (the music of the sentence), and 2 the **UH** sound (that little puff of air emitted after virtually all words ending in consonants, unless those words are followed by words beginning with vowels). For example, in the sentence "Shut up! You don't know what you're talking about," the Italian speaker would say **SHOD AHPUH! YOO RAWN OH WHATUH YOO TALKUH.** Although the word "shut" ends in a consonant, the **UH** sound is not emitted after it because the next word, "up", begins with a vowel. A good example of that **UH** sound may be had by whispering the word "shut" to yourself. Listen to the short puff of air that follows the word. That sound is the sound — highly amplified, of course — that so markedly colors the English speech of Italian speakers. In the pages to follow, and in the cassettes that accompany them, we shall examine this problem in more detail.

For maximum progress, there can be no substitute for total immersion in American-English. While driving an automobile your radio should be on as much as possible, preferably tuned to programs that feature talk. The same practice should be engaged in at home when viewing television; while, admittedly, you may have to suffer through much idle chatter and inferior program content, we must keep in mind that to

obtain our goal with optimum speed, the medium (speech, in this case) should always be considered more important than the message.

There are subtleties in American-English too difficult to communicate in a book. Few Americans, for example, pronounce the word "the" correctly as **THEE**. "To" is rarely pronounced correctly as **TOO**. Rather, for "he went to see the man", Americans tend to say **HEE WENT TUH SEE THUH MAN**. Because people with Italian accents conscientiously tend to concentrate their efforts on pronouncing each word in a sentence correctly, it is difficult for them, at the beginning, to adopt the American habit of stringing words together without unnaturally stressing such words as "the" and "to". Where appropriate, and if there is no risk of confusing you, the text and cassettes will clearly present both the stressed and unstressed forms of this class of word.

What is American-English? The United States used to be a country made up of many regional dialects: Boston, New York, Midwest, etc. With the advent of radio, television, and high-speed travel, those localisms are rapidly disappearing. The American-English used as a standard in this course hews as closely as possible to the English spoken by network radio and television announcers. The language is dynamic and flexible, and changes daily. I am confident that the yardstick used in the course will serve you as an effective working model in your quest for mastery of the language.

One final note: the ultimate purpose of the course is to attempt to offer a humble contribu-

-tion to the noble process of integration that so typifies the cultural history of the United States. The people of the United States are the product of the richest admixture of cultures the civilized world has ever known. If I can help you, new American, to meld into, and further enrich, our heritage, then we are all on our way toward attaining the growth and maturity so desperately required by the world, especially this world of today which is so in need of world citizens.

END OF INTRODUCTION

How to Speak English Without an Italian Accent

It would have been easy to thicken this book, and lengthen the accompanying cassette, by padding it with high-sounding phrases stressing the importance to your career and social life of learning to use your vocal instrument to speak American-English authoritatively, pleasantly, and correctly.

While the course focuses primarily on *pronunciation*, I am well aware that there are other factors which contribute to the Italian accent, such as stress and intonation. But I have played down the effect of stress and intonation, mainly because it is my contention if you could pronounce every word in the English language as educated Americans do, few people would ever notice that your stress and intonation were not quite correct.

Moreover, I could have gone on about the need to motivate yourself to spend hours and hours practicing voice production and accent-free speech. In addition, I could have wasted your valuable time discussing the elements of speech production; respiration, phonation, resonance, and articulation; how the airstream is delivered from your lungs through the trachea to your larynx; how the process of articulation works; how language and verbal behavior evolved; etcetera.

But I deliberately avoided that approach. Instead, I shall immediately proceed to teach you how to self-monitor and self-correct your Italian accent by working with the printed material and the taped demonstrations. I have little doubt that if you set aside the time required for frequent practice periods you will gradually acquire a mastery of the phonetic repertoire of American-English sounds — the vowels, consonants, and the diphthongs — along with the inflection and color of the language, in your reading, and, more important, in your everyday, spontaneous speech.

Aside from urging you to use two tape recorders — one for listening to the demo tapes, the other for recording your own speech — I can think of no other procedures for you to follow as you progress through the course, reading the lessons to follow and listening to the demo tape.

The Pronunciation Symbols Used in This Course

For our purpose, the English alphabet of 26 letters shall represent roughly 50 classes of sound. The six vowels, **a - e - i - o - u - y,** alone, or in combination, represent 20 vowel and diphthong sounds. The twenty consonants, alone, or in combination, represent 30 sounds.

Note: The symbols listed in the column titled **Our Symbol** shall serve as the alphabet of this course. *You must memorize* the sound of each one before moving on to the lessons ahead. The left hand column lists the symbols used in Webster's 2nd International Dictionary.

VOWELS

Dict Symbol	Our Symbol	Sample Word
ŭ	UH	under, alone
ä	AH	father, hard
ă	A	bad, master
ô	AW	ball, cough
ē	EE	he, feed
e	EH	get, letter
â	a	care, chair
î	i	sit, middle
ŏ	O	pot, proper
o͞o	OO	food, moon
o͝o	oo	look, good
ū	yOO	unit, eulogize
ā	AY (EH-EE)	take, later
ī	I (AH-EE)	ice, might
ō	OH (UH-OO)	bone, phone
û	u (UH-EE)	earth, turban
ou	OW (AH-OO)	out, mouse
oi	Oi (AW-EE)	oil, coin
ă	Aee (A-EE)	thank, dangle

The SCHWA (pronounced **SHV-AH**), symbolized as Σ, represents the unstressed sound found in the 2nd syllable of "China", "pencil". Also found in the unstressed "er" of "teacher" and "paper".

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CONSONANTS

Our Symbol		Sample Word
KW		quick, quite
NG		sing, rang
KSH		luxury
Y		yes, your
KH		loch, ach
R		rice, run
W		wing, woman
WH		while, when
M		mother. mine
N		never, nonsense
L		letter, lovely
H		hungry, honey
J	(voiced)	judge, gelatin
CH	(unvoiced)	church, cheese
G	(v)	get, go
K	(unv)	cut, cat
GZ	(v)	exit, exert
KS	(unv)	tax, excite
ZH	(v)	azure
SH	(unv)	she, shun
V	(v)	vowel, vote
F	(unv)	frank, fort
TH	(v)	the, those
th	(unv)	thin, through
D	(v)	dim, done
T	(unv)	tin, ton
B	(v)	butter, bending
P	(unv)	putter, pending
Z	(v)	zeal, zone
S	(unv)	seal, sewn

The following listing of both vowels and consonants represents the outstanding problems in your pronunciation of English. The right-hand column displays the very heart of your pronunciation problems; the left-hand column the keys to the solution. You will be well on your way toward the mastery of American-English as soon as you develop the habit of using the left-hand examples in your spontaneous, everyday speech.

First you will have to listen to my taped demonstration of the American sound, then practice it yourself on your own recorder until you feel that you have come close to the correct pronunciation. At the risk of appearing as though I am oversimplifying, I must remind you that *all of your vowel and consonant pronunciation problems are pointed out in the innocent-looking list to follow and the short, but intensive, tape that accompanies it.* As soon as you conquer these problems, you shall be well on your way to success. Bon Voyage!

ITALIAN
VOWEL CHANGES

Note: The **UH** sound that follows almost every consonant in the Italian accent shall be symbolized by the Σ symbol from this point on.

American Sound		Italian Sound	
Sound	**Example**	**Sound**	**Example**
A	fat	AH	F-AH-TΣ
	manage		M-AH-N-AH-ZH-Σ
	pantaloon		B-AH-NT-AH-L-AW-NΣ

AH	start	O	STOTΣ
	bother		BODΣ
	father		FODΣ
UH	once	O	WONSΣ
	upstairs	or	AW-PΣSTaZΣ
	maroon	AW	M-AH-R-OO-NΣ
	banana	or	B-AH-N-AH-NΣ
	around	AH	Sometimes dropped at the beginning of words, as in R-OW-NDΣ, for "around"
AW	fourteen	AW	F-AW-T-EE-NΣ
	always	or	AW-LΣW-EH-ZΣ
	brought	OH	BR-OH-TΣ
AY	baseball	EH	B-EH-ZΣB-AW-LΣ
	procreate		BR-AW-KR-EE-EH-TΣ
	prevail		BR-EE-V-EH-LΣ
EE	meat	No change	M-EE-TΣ
	please		BL-EE-ZΣ
	ice cream		ISΣ KR-EE-MΣ
EH	bet	A	BATΣ
	friend	or	FRANΣ
	spaghetti	AY	SP-AH-G-AY-T-EE
	many	or	M-UH-N-EE (As in AH M-UH-N-EE-T-EE-NGZΣ Y-OO GODΣ for "How many things do you have?")
		UH	
I	surprise	No change	S-OO-PRIZΣ
	fight		FIDΣ
	crime		KRIMΣ
i	his	*always*	EE-ZΣ
	Italy	EE	EE-T-AH-L-EE
	thin		T-EE-NΣ
OH	telephone	AW	T-EH-L-EH-F-AW-NΣ
	home		AW-MΣ
	hold		AW-LDΣ

O	stop	O	STOPΣ
	hot	or	OTΣ
	propaganda	AW	PR-AW-P-AH-G-AH-ND-AH
OO	moon	No change	M-OO-NΣ
	food		F-OO-TΣ
	maroon		M-AH-R-OO-NΣ
oo	look	OO	L-OO-GΣ
	good		G-OO-DΣ
	crook		GR-OO-GΣ
yOO	United	No change	yOO-NIDΣ
	States		ST-EH-TZΣ
	pure		By-oo-RΣ
	cute		Ky-oo-DΣ
u	earth	Oi	Oi-TΣ
	learn	the R sound	L-Oi-NΣ
	purple	that follows is deleted	P-Oi-PLΣ
a	air	No change	a as in [EE-ZΣ
		the R sound that follows is deleted	BR-EE-DΣ a] for "He's breathing air."
	bare		Ba
	hair		a as in [G-AW-MΣ Y-OO a] for "Comb your hair."
OW	brown	No change	BR-OW-NΣ
	about		ΣB-OW-DΣ
	how		OW
Oi	oil	No change	Oi-LΣ
	poison		B-Oi-ZΣNΣ
	broil		BR-Oi-LΣ

Aee	bank	O	**BONKΣ**
	hang		**O-NG**
	Yankee		**YONG-EE**

ITALIAN CONSONANT CHANGES

Note: For the most part, the following is a listing of your more obvious consonant changes. There are others, too subtle to list here, that you will hear as I pronounce them throughout the course. You will learn to correct them, by modeling your pronunciation after mine.

D— Italians from Sicily, Naples, and Southern Italy often change this sound into a trilled **R**, as in **yOO R-AW N-AW** for "You don't know." When final **D** follows a consonant, it is often dropped, as in **EE-ZΣ MI FRANΣ** for "He's my friend." Another problem that you must learn to overcome is your tendency to convert this sound into a glottal stop (that quick catch in the throat one hears at the beginning, when whispering the words "it" and "at"). For example, if we symbolize the glottal stop by a slash (/), the sentence "I didn't go because I couldn't" comes out sounding like **I Di/NT G-OH B-EE-K-AW-Z I K-oo/NT**. Remember — it's **K-oo-DNT**, not **K-oo/NT**.

K—You often change this sound into a **G**, as in **I LIGΣ Y-OO** for "I like you." Remember that a **K** is a voiceless **G**, and a **G** is a voiced **K**. If you whisper "I like you," your **G** will disappear and your **K** will sound as it should.

H— You must practice not dropping this sound (which is simply a soft blast of air emitted with the lips parted) at the beginning of many words. Don't say **OW-SΣ** for "house" and **ALPΣ M-EE** for "help me". Conversely, you have a tendency to *add* this sound to many words that shouldn't include it, such as **H-AW-PΣ ST-EH-ZΣ** for "upstairs", or **H-AH-BLZ** for "apples".

L— Here's another sound that you often drop. You must be careful with words such as "all right" — don't say **AW-RIDΣ.**

R— In the case of many words beginning with this sound, you have a tendency to place the **UH** in front of, as well as behind, the word. For example, the words "rob" and "red" come out sounding like **ΣROBΣ** and **Σ-R-AY-DΣ.**

Of course, your major problem with this sound, as with all those who speak the Romantic languages, is to be found in your trilled **R**. Please don't be discouraged in your pursuit of this elusive American English **R**. You are not alone. There are few places in the world where this **R** is sounded. I could try to teach it to you graphically, by preparing an anatomic drawing of your tongue and mouth position, but that rarely, if ever, works. The only way to master the American English **R** is to hear it over and over, and to practice, practice, practice. You must learn to speak English as an American child does — not with drawings or explanations, but

by listening. Listen to my **R**'s, and when you can say **FRID RIS** ("fried rice") and **UH-MBR-EH-LΣ** ("umbrella") perfectly, you will have it... Try repeating after me: "Robert ate fried rice under Rosie's umbrella."

T— When it appears in the middle of many words, southern Italians will invariably convert this sound into a trilled **R**, as in **EE-TSΣ P-oo-R-EE OTΣ**, for "It's pretty hot", or in the word "beautiful" which comes out sounding like **BY-OO-R-EE-F-OO-LΣ**. Another problem with this sound, so important to the correct pronunciation of American English, is your tendency to drop it out at the end of words, especially after the letters "s" and "n", as in the sentence "He's the best man" (**EE-ZΣ DΣ B-AH-SΣ M-AH-NΣ**). Still another problem is your failure to sound it before a **D**, as in "sit down" (**S-EE D-OW-NΣ**). It's **SiT D-OW-N**, not **S-EE D-OW-NΣ**. The exercises to follow will guide you to a solution of this difficulty.

Finally, we must once again point out the glottal stop and its effect on the **T**, as we did for the **D** sound. It's **iTΣL-EE**, not **i/L-EE**, for "Italy"; **TiTΣL-AY-T**, not **Ti/L-AY-T** for "titillate"; and **BATL**, not **BA/L** for "battle" and **BOTL**, not **BO/L** for "bottle".

V— Although this sound does not normally present any problem to you, you sometimes delete it entirely in words such as "over". For example, "Go over there" often be-

comes **G-OH OH-WΣ Da**. It's **G-OH OH-VΣR TH-aR**, not **G-OH OH-WΣ Da**. Another example: "Five cents" becomes **FI Z-EH-NZΣ** instead of **FIV S-EH-NTS.**

F— Strangely, you sometimes replace this sound with a **P**, as the Filipinos do, like when you say **aPΣ P-OW-NΣ** for "Half a pound". And at other times, you drop it entirely, as in **aTΣ DΣ B-AW-L iZ OH-WΣ** for "After the ball is over." Keep a close eye on this sound, and be sure to leave it in where it belongs.

W and WH—Since there is no **W** in Italian, you understandably make an extra effort to pronounce this sound when you are speaking American English. But if you will get rid of the **UH** sound that precedes it in your speech, you will have conquered the **W**. "Why" should be pronounced **WH-I**, not **ΣWI**; "Which" should sound like **WH-i-CH**, not **ΣWH-EE-CH-Σ**; "Winter" should be **WiNT-EH-R**, not **ΣW-EE-NTΣ**.

TH—This critical sound is nearly *always* replaced by a **D** in Italian dialect: "These" becomes **D-EE-ZΣ**, "those" is changed to **D-AW-ZΣ**. To produce a proper **TH**, simply stick the tip of your tongue out between your upper and lower front teeth and blow air while humming. A **TH** is a voiced **th** (see below).

th—Your difficulty here is similar to your **TH** problem. Instead of "thin" and "think" you *always* say **T-EE-NΣ** and **T-EE-NGΣ.**

To produce a proper **th**, simply stick the tip of your tongue out between your upper and lower front teetch and blow air, as in the **TH** instruction above, but this time *do not* hum. A **th** is a voiceless **TH**.

As a final general note: 1 You must be careful not to drop important sounds from your American English speech. 2 You must practice stopping dead after words ending in consonants — *avoid the final* Σ *sound like the plague*. It's **PL-AY-G**, not **PL-AY-GΣ**).

As a final, *final* note: Do not drop *whole sections* of words. Don't say **OMΣ W-OiKΣ FΣ LOKΣ, N-AW D-UH-GΣ** when you mean to say "I'm working for Lockheed, not Douglas." It's **LOKH-EE-D** and **D-UH-GLΣS**.

PRACTICE WORDS

Repeat each after me.

filling — not: F-EE-L-EE-NGΣ — **FiL-EE-NG**
watch — not: ΣWOJΣ — **WOT-CH**
believe — not: B-EE-L-EE-VΣ — **BΣL-EE-V**
up — not: AW-PΣ — **UH-P**
baseball — not: B-EH-ZΣB-AW-LΣ — **B-AY-SB-AW-L**
bet — not: BATΣ — **B-EH-T**
Italy — not: EE-T-AH-L-EE — **ITΣL-EE**
thin — not: T-EE-NΣ — **th-iN**
home — not: AW-MΣ — **H-OH-M**
maroon — not: M-AH-R-OO-NΣ — **MΣR-OO-N**
air — not: **a** — **aR**

Frankie — not: FRONG-EE — **FR-Aee-NK-EE**
didn't — not: D/NT — **DiDNT**
won't — not: W-AW-NDΣ — **W-OH-NT**
homeland — not: AW-MΣL-AH-NDΣ — **H-OH-MLAND**
hospital — not: AW-SP-EE-T-AH-LΣ — **HOSPiTΣL**
nut — not: N-AW-TΣ — **N-UH-T**
earth — not: Oi-TΣ — **uR-th**
manage — not: M-AH-N-AH-ZH-Σ — **MANΣJ**
don't — not: D-AW-NDΣ — **D-OH-NT**
thing — not: T-EE-NGΣ — **th-EE-NG**
art — not: OTΣ — **AH-RT**
Japanese — not: J-AH-B-AH-N-EE-ZΣ — **JAPΣN-EE-Z**
couldn't — not: K-oo/NT — **K-oo-DNT**
like — not: LIGΣ — **LIK**
help — not: ALPΣ — **H-EH-LP**
upstairs — not: H-AW-PΣST-EH-Z-Σ — **UH-PSTaRZ**
all right — not: AW-RIDΣ — **AW-L RIT**
beautiful — not: BY-OO-R-EE-F-OO-LΣ — **B-Y-oo-TΣFΣL**
sit down — not: S-EE D-OW-NΣ — **SiT D-OW-N**
bottle — not: BO/L — **BOTΣL**
five cents — not: FIZ-EH-N-ZΣ — **FIV S-EH-NTS**
which — not: ΣW-EE-CH-Σ — **WH-i-CH**
these — not: D-EE-ZΣ — **TH-EE-Z**
those — not: D-AW-ZΣ — **TH-OH-Z**

over there — not: OH-WΣ Da — **OH-VΣR TH-aR**
thin — not: T-EE-NΣ — **th-iN**
Lockheed — not: LOKΣ — **LOKH-EE-D**
Douglas— not: D-UH-GΣ — **D-UH-GLΣS**
what's your hurry? — not: WOTSΣ Y-OO AW-R-EE? — **WOTS YΣR H-UH-R-EE?**
without — not: W-EE-D-OW-DΣ — **Wi-TH-OW-T**
I've got lots of time — not: I GOTΣ LOTSΣ TIMΣ — **IV GOT LOTS OV TIM**
path — not: POTΣ — **PA-th**
don't talk — not: N-AW T-AW-GΣ — **D-OH-NT T-AW-K**
that's pretty good — not: ATSΣ P-OO-T-EE G-OO-DΣ — **TH-ATS PRiT-EE G-oo-D**
how do you like this? — not: AH D-EE-Y-OO LIGΣ D-EE-ZΣ? — **H-OW D-OO Y-OO LIK TH-iS?**
that's too bad — not: ATSΣ T-OO B-AH-DΣ — **TH-ATS T-OO BAD**
draw — not: DR-OH — **DR-AW**
was — not: WOZΣ — **W-AH-Z**
that — not: DOTΣ — **TH-AT**

GRAMMAR CHANGES

While your primary goal in the course is the eradication of your Italian accent, you may also encounter occasional problems with the proper use of English grammar. Though the concern of

the course is your accent, it would not be amiss at this point to remind you of a few common syntax and grammatic errors committed by many Italians from Italy

EE-ZΣ T-OO B-AH-DΣ
for
It's too bad

OMΣ N-AW SINΣ DΣ P-AY-PΣ
for
I'm not signing the paper

L-OO-EE-J-EE, EE-ZΣ N-AW EE
for
Luigi is not here

WaZΣ Y-OO FODΣ
for
Where's your father?

Y-OO D-AW N-AW WOTΣ Y-OO T-AW-GΣ
for
You don't know what you're talking about

EE N-AW GOTΣ D-EE AH-MB-EE-SH
for
He has no ambition

WY F-AW-RΣ Y-OO N-AW T-AY-GΣ Y-OO F-OO-DΣ?
for
Why don't you take your food?

WaZΣ JAN-EE?
for
Where's Johnny?

WOTSΣ Y-OO B-EE-ZNΣSΣ?
for
What's your business?

Wa D-OO Y-OO W-OiGΣ?
for
Where do you work?

H-AH M-UH-N-EE TAMZ AH T-OH-L YΣ WOT TΣ D-OO?
for
How many times have I told you what to do?

I N-AW BΣL-EE-VΣ WODΣ Y-OO S-AY
for
I don't believe what you're saying

T-AW-N-EE, EE-ZΣ BODΣ B-Oi
for
Tony is a bad boy

M-AH-R-EE-AH, SH-EE N-AW KOM AW-MΣ
for
Maria did not come home

VOWEL PRACTICE

Turn on your tape recorder and repeat each of the following after me. Record both my version and yours and compare the two. Keep practicing until you are satisfied with your pronunciation.

insane — **iNS-AY-N**
Spain — **SP-AY-N**
jade — **J-AY-D**
airplane — **aRPL-AY-N**
umbrella — **UH-MBR-EH-L-Σ**
understand — **UH-N-D-ΣR-STAND**
exactly — **EH-GZ-AKTL-EE**
character — **KARΣKTΣR**
partial — **P-AH-R-SH-ΣL**
larder — **L-AH-RDΣR**
fortune — **F-AW-R-CH-ΣN**
mortify — **M-AW-R-TΣFI**
redeem — **R-EE-D-EE-M**
water wheel — **WAW-TΣR WH-EE-L**
Ireland — **IRLΣND**
timely — **TIML-EE**
rodeo — **R-OH-D-EE-OH** or
R-OH-D-AY-OH
polarize — **P-OH-LΣR-IZ**
folk poem — **F-OH-K P-OH-EH-M**
Baltimore — **B-AW-L-TΣM-AW-R**
falsify — **F-AW-LSiFI**
boondoggle — **B-OO-NDOGL**
examination — **EH-GZ-AMiN-AY-**
SH-Σ N
people — **P-EE-PL**
ruin — **R-OO-iN**
Moorish — **M-OO-Ri-SH**
beauty — **B-yOO-T-EE**
municipal — **M-yOO-Ni-Si-PΣL**

ubiquitous — **yOO-Bi-KWiTΣS**
frown — **FR-OW-N**
roundabout — **R-OW-NDΣB-OW-T**
prowess — **PR-OW-EHS**
pleasure — **PL-EH-ZH-ΣR**

CONSONANT PRACTICE

flow — **FL-OH**
floor — **FL-AW-R**
style — **STIL**
simple — **SiMPΣL**
please — **PL-EE-Z**
pronounce — **PR-OH-N-OW-NS**
printout — **PRiNT-OW-T**
probably — **PR-O-BΣBL-EE**
explain — **E-KSPL-AY-N**
volume — **V-O-L-yOO-M**
prominence — **PR-O-MiN-ΣNS**
prolific — **PR-OH-LiFiK**
eminence — **EH-MiNΣNS**
unsettled — **UHN-S-EH-TLD**
ounces — **OW-NSΣZ**
cluster — **KL-UH-STΣR**
insatiable — **iN-SAY-SH-ΣBL**
splash — **SPLA-SH**
fried rice — **FRID RIS**
those — **TH-OH-Z**
thin — **th-iN**
although — **AW-L-TH-OH**
thus — **TH-UH-S**
clinic — **KLiNiK**

ragged — **RAGƐD**

wagonload — **WAGƐNL-OH-D**

zebra — **Z-EE-BRƐ**

wheelbarrow — **WH-EE-LBAR-OH**

embellish — **EH-MB-EH-LƐ-SH**

aluminum — **UHL-yOO-MiNƐM**

platinum — **PLATiNƐM**

newer — **N-yOO-WƐR**

fewer — **F-yOO-WƐR**

plastic — **PLASTiK**

boiling onions — **B-OY-L-EE-NG**
UH-N-YƐNS

early — **uRL-EE**

reverse — **R-EE-VuRS**

fifteen — **FiFT-EE-N**

example — **EH-GZAMPƐL**

thousands — **th-OW-ZƐNDZ**

crab apple — **KRAB APL**

Now that we are aware of our trouble spots, let us begin to apply what we've learned. After a few practice sessions, you will learn to imitate the correct sounds of the following sentences, slowly, but correctly. Your next step toward success will come when you begin to self-monitor and self-correct your spontaneous speech in your daily interrelationships with other English speakers.

After a period of time — which varies with different students — you will arrive at your final goal: the automatic, self-correcting production of

standard American-English, as you automatically (without seeming effort) monitor and self-correct your everyday speech.

Please read each of the following sentences aloud, one at a time, after listening carefully to the tape demonstration. Stop the tape after each sentence, and practice until you feel you have come close to correct pronunciation. Then record both my version and yours on your own tape recorder. You now have a record of your progress up to this point.

Later, repeat my recitations, this time without reading the text. When you have attained a fair degree of fidelity, memorize and recite some of the sentences to your family and friends. You will be pleasantly surprised at their response, which should further reinforce your new habits of speech. Remember, we must be patient and allow time to pass. Eventually you will find your new habits spreading to formerly-unfamiliar words.

VOWEL EXERCISES

This lesson should be practiced and practiced until you have considerably narrowed the difference between your recitation and mine.

AY (EH-EE)

That jewel is not jade — it's fake. It's only painted that color.

It's shameful to place the blame on Mame.

Kay weighed the paint before making the sale.

Headaches and backaches and earaches and toothaches can cause much pain.

The parade turned out to be an insane charade.

Dave and Mabel took a plane from Maine to the Ukraine.

The renegades on the barricade slaked their thirst with pails of orangeade and lemonade.

Waiter! Take away this pastry. You may change it for a plate of plain date cake.

AH

The Taj Mahal is not located in Guam or Iran **(EE-R-AH-N).**

There are few skylarks and woodlarks in Denmark.

If you begin your journey in Washington, D.C., you can hardly miss Panama on the way to Bogotá.

Kindhearted, chicken-hearted, broken-hearted Martin bartered a Bartlett pear for Charlie's dark barley.

A

The dancing master ran to Mack's stand for a ham sandwich.

The bad man sat on my black hat, so I grabbed his tan cap and ran.

The diplomat dispatched to Leningrad was an osteopath from Trinidad.

The next Olympiad featuring orangutan track events could take place in Yucatán, Pakistan, or Afghanistan.

Diana and Hannah exported their Havana bananas to Montana, Louisiana, Indiana, and Guiana.

AW

Morse, the lovelorn Norse, played a French horn on the North rim of the Matterhorn.

Four haughty horses and a naughty Macaw were born in a Montreal hallway during and awful thunderstorm.

Mortimer drank alcohol and water highballs at the free-for-all softball game.

Archibald crawled and called from the stone-walled vault.

EE

Apathy, empathy, sympathy, and dyspathy were each bittersweetly displayed by the evil King Lear.

Chinese, Japanese, Cantonese, Pekinese, and Burmese are as different from each other as Portuguese is from Singhalese.

Marguerite treated Peter to discreet meals of buckwheat,mincemeat, and sweetmeats.

EH

For breakfast she spread jelly and cheddar cheese on bread, fed Jerry, then went to bed again.

Ed met a terrible yellow leopard when he went to Anabelle's French hotel.

Blockheads and boneheads and deadheads and hotheads fell together when Spence spread his deadly message.

yOO

Madame Curie of Munich knew that Hugh's abusive mule needed a manicure.

We must not assume that bugle-blowing Tunisians always play pure Arabic music.

Nude, beautiful Eunice played the ukulele in her new costume while traveling from New York to the Ukraine.

O

Scott jogged and plodded in his sloppy togs through the hot Bronx streets.

Suzy Wong hobbled through the honky-tonks of Hong Kong looking for Scott, her mah-jongg partner.

Doc knocked the bottle of Scotch off the ice-box shelf and mixed himself a hot toddy.

oo

The swift-footed crook hooked the wooden cookbook.

A good-looking Chinook woman put a cookie in her pocketbook.

I realized, after I took a good look, that I should have stood firm.

i

Jump in quickly while I give you a lift to Vilna.

Tim ripped the skin on his shin when he slid down the hill.

The winebibbing Gypsy grinned as he sipped a bit of sticky gin.

Bill implied that English was a rich source of silly idioms.

Mrs. Wiggs of Brazil nipped the infant's bib after the strong-willed shrimp dribbled his milk all over his crib.

OO

Lewis missed his tutor at school because his tooth was loose.

Luther claimed that Boole was too poor to attend Santa Cruz College.

Rube Bloomberg concluded that Calhoun was too poor to own a bassoon.

There is no sight loonier than a balloonful of prune-fed baboons spooning under the moon.

UH

Uncle munched a bunch on onions as he scrunched under Gunther's umbrella.

The sun comes up like thunder once a month in Tundra country.

I hunger for those seductive Hungarian Sunday suppers that Mother once served.

Those who study voltage and currents understand the meanings of the terms "inductance", "conductance", and "reluctance".

I (AH-EE)

Clyde tried to fight his way through nine miles of senile reptiles on the Nile.

Simon denied that there will be pie in the sky when he dies.

OH (UH-OO)

Zola munched on a smoked Polish sausage and Gorgonzola while bowling in Pensacola.

Rhoda Dolan dozed while rowing her boat in the ferocious, precocious ocean.

Viola O'Neill broke her crayola while holding a bowl full of baloney and macaroni.

u (UH-EE)

The purple turban was purchased by a Persian merchant for thirty pearls.

Bert learned that he earned more in Lucerne than Gert did in Berne.

I have heard that all birth, from cutworms to pachyderms, returns to the earth.

OW (AH-OO)

In an hour, Howard, the loudmouthed scout with the gout, will return to the clubhouse.

Sam Howe clowned on the crowded Greyhound bus from Foochow to Moscow.

I was dumbfounded and astounded as I watched the proud scow run aground loaded with flounders.

OI (AW-EE)

Roy parboiled, soft-boiled, and hard-boiled the eggs in a wok full of soy oil.

Boyle pointed out the Rolls Royce that Joyce foisted on the boy from Illinois.

Batboys, cowboys, and playboys are to be found among the hoi polloi of Troy and Des Moines.

Aee (A-EE)

Frank, the mountebank, handed Hank a blank check.

You may deposit your francs at the swanky savings bank on the riverbank.

The pranky crank was spanked by the lanky Yank on the shank of the clanky gangplank.

a

Mr. Dare bought a pair of rare mares.

Carefree David planned an airplane trip to Delaware.

Mabel brushed her hair, grabbed a pair of pants, paid her fare, and prepared to travel to we know not where.

Let us review the sounds of American-English once again — first a few difficult vowels, then some troublesome consonants, singly and combined — this time in more detail. Please repeat each recitation after me. Record both your version and mine. When you are through, compare the two. *Do not proceed with the course until you are satisfied with your performance.*

AY as in	jade paint lemonade
AH	wash barter start
A	bad black sandwich
AW	horn crawl stonewall
EE	feeling, leaving, believe
a	prepare, fairgrounds, airplane
I	until, knit, risk
O	constant, propaganda, politics
oo	would, book, Hollywood
yOO	uniform, beautiful, computer
EH	leopard bread together
OO	school bassoon prune
UH	thunder Hungarian supper
I(AH-EE)	reptile Simon senile
OH (UH-OO)	smoke precocious doze
u (UH-EE)	Persia learn birth
OW(AH-OO)	clubhouse proud flounder
OI(AW-EE)	parboil Illinois pointed
Aee (A-EE)	blank spank cranky

Now for the consonants:

FL	flutter Florida flood
BL	bland blood problem
PL	plaster pleasant explode
SL	sleek slander reslotted
L	let, mellow, milk
P	pull petal perfect

PR	practice pronounce precedent
CL	clean clinic nuclear
TR	train transfer attract
Fyoo	fewer futile fumigate
Lyoo	aluminum allude luminous
TH	those that this
th	earth thin throw
H	herringbone, hold, helpless
J	agile, Jackson, jump
Q	quote, quite, quickly
S	cigar, sunshine, steel
V	vodka, violet, vinegar
W	wagon, world, wisdom
CH	chastise child cheese
Tyoo	Tuesday substitute attune
SH	essential insatiable initial
BR	brilliant library February
NG	sing tongue Hong Kong
B	stab fib hub
D	broad bladder sound
K	exercise axiom acclaim
N	neat, near, name
R	frost teacher impress
T	fast assort blast
GZ	exert examine exactly
Z	zebra zoologist easy

VOWEL DIFFERENTIATION

The **EH** sound of American-English could be quite difficult for speakers from Italy, who tend to pronounce it as **A**. In order to learn to sharply differentiate between the two, it is important that you repeat the following word pairs, and the sentences that follow, after me, carefully comparing your pronunciation with mine. I shall provide a silent space between each recitation so that you can repeat and compare.

bed	bad	kettle	cattle
Meg	mag	wreck	rack
Rhett	rat	pest	past
Edison	Addison	fester	faster
pen	pan	peck	pack
neck	knack	lest	last
Beth	bath	Becker	backer

Rhett was the pest who sat on Addison's neck.

The bad boy slept in Harry's bed.

Edison invented the gramaphone, not the telegraph.

Tell Jerry that Hal can't pack his medicine.

Max and Meg snacked on black bread and eggs.

Crafty Ben zigzagged to the edge of the craggy flat.

Queen Mab bagged a cab to French Quebec.

Abraham the rebel tracked Ed to a Halifax cul-de-sac.

Celeste and Cal spent the weekend in Trinidad and Leningrad.

The following vowel differentiation exercise will cure your tendency to confuse oo with OO.

look	Luke	wood	wooed
full	fool	could	cooed
pull	pool	bull	Boole
soot	suit	hood	who'd
should	shoe'd	cookie	kooky

Look Luke! Don't put your foot in the woman's boot.

The rueful fools drank their full of the good soup.

Let's pull the crooked poodle out of the nudist's pool.

Buddhists should shoe their pussy-footed hooves in the Yankee Doodle room.

The Chinook woman could coo like a furious pullet.

Luther claimed that Boole's law was full of bull.

Tootsie Bloomberg was the hood who'd concluded that his couscous was cooked.

Kooky kangaroo cookies crumble crudely.

The phrases to follow are clearly absurd and nonsensical. Repeat after me, line for line:

Be oblong, be bloated, be blase.

Be tasteless, be rude, be multitudinous.

Live in a swamp and be three-dimensional.

Go into a coffeeroom closet and suck eggs.

Now let us practice differentiating between **OH** and **AW**. Repeat these sentences after me:

Moribund gophers ride baroque horses.

Morton, the phoney saxaphonist, poured water into his baritone horn.

Will the folks in the auditorium please focus their eyes on Horace?

The **i** sound of American English could be quite difficult for speakers of Italian, who tend to pronounce it as **EE**. And conversely, **EE** is often mispronounced as **i**. In order to learn to sharply differentiate between the two, it is important that you repeat the following word-pairs, and the sentences that follow, after me, carefully comparing your pronunciation with mine. I shall provide a silent space between each recitation so that you can repeat and compare.

team	Tim	sheen	shin
Jean	gin	bleep	blip
ease	is	each	itch
reek	Rick	teal	till
ream	rim	seal	sill
cheat	chit	heed	hid
leave	live	feet	fit
eel	ill	eat	it
peach	itch	beat	bit
meat	knit	seat	sit

Tim's team eked out a slim victory.

Jean keeps her gin in Pete Smith's bin.

Peter eases his itch with Gleason's pills.

Rick's kitten reeks with inedible leeks.

We can fix each tire by reaming the rim.

Would it be cheating if I treated the chit cheaply?

I intend to begin living when I leave this evening.

Never eat an ill eel.

Peter imbibed a pitcher of peach juice.

Imogene's knitting is easily the neatest in the institute.

See the sheen of Chip's oiled shins.

The bleeps will be indicated by instant blips on the video screen.

Beatrice wheezes with discomfort each time her skin itches.

The green-winged teal drifted on the river till feeding time.

The window sill was sealed with wheat filler.

Please heed his bid to remain hidden.

Be sure that shoe fits your feet.

It remains to be seen if the beans will be eaten.

Fields was beaten bit by bit by Reese's skillful hitting.

Phillip would not sit in the cheaper seats.

If you have been carefully monitoring yourself up to this point in the course, your spontaneous speech, as well as your studied readings, should be showing a vast improvement. If not, I would suggest that you stop at this point and review. Do not proceed until you sound almost letter-perfect to your ear, then continue to move forward by repeating the immortal words of Abraham Lincoln's Gettysburg Address after me, piece-by-piece. I shall recite it through once, then piece-by-piece for you to repeat. After three or four recitations, please do your best to memorize the entire speech. It is not as difficult as it may appear.

The Gettysburg Address was delivered by Abraham Lincoln on November 19, 1863 at the dedication of the national cemetery on the Civil War battlefield of Gettysburg, Pennsylvania.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great Civil War, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we can not dedicate — we can not consecrate — we can not hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth

of freedom — and that government of the people, by the people, for the people, shall not perish from the earth.

Now, I want you to listen to, and repeat, each segment of the speech after me. Note that I shall lay special stress on the possible problem areas as italicized in the text. Do not move on until you have thoroughly practiced each segment. Then recite the whole address from memory until you are satisfied. Record your final, polished version.

Note: I have italicized your problem words.

Segment 1: **Four score and seven years ago our fathers *brought* forth on *this continent*, a new nation, *conceived* in liberty, and dedicated to the proposition that *all* men are created equal. Now we are engaged in a great *Civil* War, testing whether *that* nation or any nation so *conceived* and so dedicated, *can* long endure. We are *met* on a great battlefield of *that* war.**

Segment 2: **We have *come* to dedicate a portion of that field, as a *final* resting place for those who here gave their lives *that that* nation might *live*. It is altogether *fitting* and proper that we should do this. But, in a larger sense, we can not dedicate — we can not consecrate — we *can not* hallow — this ground.**

Segment 3: **The brave men, *living* and *dead*, who *struggled* here, have consecra-**

ted it, far above our poor power to *add* or detract. The world *will little* note, nor long remember what we say here, but it *can* never *forget* what they *did* here. It is for *us* the *living*, rather, to be dedicated here to the *unfinished* work which they who *fought* here have *thus* far so nobly *advanced*.

Segment 4: **It is rather for *us* to be here dedicated to the great *task* remaining before us — that from *these* honored *dead* we take increased *devotion* to that cause for which they gave the *last full* measure of devotion — that we here highly *resolve* that *these dead* shall *not* have died in vain**

Segment 5: **— that *this* nation, under God, shall have a new *birth* of freedom — and that *government* of the *people*, by the *people*, for the *people*, shall not *perish* from the *earth*.**

* * * * * * *

English spelling, you must know by know, is one of the main reasons for your confusion in the production of American speech sounds. Why? Many years ago the Phoenicians devised a written alphabet that represented all of the sounds of their language. One symbol stood for one sound, and no other.

The Greeks modified the Phoenician alphabet to fit their own language. Then the Romans took it over, but failed to modify the Greek alphabet to

represent Roman speech. When the Roman alphabet reached England, there was still more confusion added, with the written alphabet representing the sounds of speech even less than it did under the Roman. Up to the time of the invention of printing, there was a large degree of variation permitted in the spelling, but the widespread use of print finally standardized the spelling of words.

By this time, written English bore little relationship to the sounds of the language. Let us examine a small portion of the illogic that we have inherited today. For example: The sound of **EE** in "believe", "receive", "Phoebe", "amoeba", "aegis", "key", and in the word "quay" (pronounced **K-EE**). Those words present a good example of a single sound, **EE**, represented by a variety of spellings.

Another example is offered in the spelling of words ending in the letters *o-u-g-h*, as in "dough", "enough", "through", "cough", each sounded differently. How about the **SH** in "sure", "ocean", "station", "Charlotte"? Or the letters that are never sounded, as the **B** in "thumb", the **P** in "pneumonia", the **G** in "phlegm", the **L** in "talk", the **K** in "knave", the **T** in "often", and all those **E**'s in words such as "love", "make", "store", etc.?

I could go on and on with the homonyms — words that are spelled differently but pronounced the same — for example: "bear" and "bare", and the words spelled the same but pronounced differently, as in "tear" (cry) and "tear" (rip), and "read" (present) and "read" (past).

Notice, also, the way the sound of the letter ***a*** changes in the following words: "bare", "large", "woman", "bat", "rage", and "fall". Look at the strange variation of ***s*** which sometimes sounds like **S** and other times **Z** as in "easy" (**Z**), "pass" (**S**), "bags" (**Z**) "his" (**Z**), "us" (**S**). All of the illogic and inconsistencies of American English will become less confusing to you as you continue to speak and practice, and use the language in your daily business and social life.

We should, at this point, take one more look at the important sound of **UH**, the most often-heard sound in American English. Because it does not exist in Italian, it is particularly difficult for speakers of Italian to hear and pronounce. To add to the confusion, it is the sound of most unstressed vowels and many combinations of vowels and consonants; in this course that unstressed sound is represented by the schwa, or Σ.

Here, once again, are some practice words containing that sound, contrasted with words that are often confused with it. Repeat each pair after me, in the silent space I have allowed. Compare your sound with mine, and keep practicing until perfect. Or as close to perfect as you can come.

cub	**cob (AH)**	**mud**	**mod (O)**
bus	**boss (AW)**	**tut**	**tot (O)**
gun	**gone (AH)**	**sub**	**sob (AH)**
won	**wan (AH)**	**cup**	**cop (O)**
	fun	**fawn (AW)**	

The following is the **UH** sound as it appears in the initial, the medial, and the final position of a few words:

1st syllable	2nd syllable	3rd syllable
affair	able	medium
account	animal	develop
lunch	human	betrayal
supper	soften	Montana
again	ballad	example

* * * * *

In order for you to sound convincingly like an American, you have learned to mimic my pronunciation of American English. Up to this point we have concentrated mostly on the pronunciation of vowel sounds. Now we shall attempt to polish our speech even further.

The sound of **T** in American English is different than the Italian **T**. So are the sounds of **P**, and **D**, and **K**, and **G**. The sounds of the American English **R** and **L** have little resemblance to the Italian **R** and **L**. I want you to listen carefully, from here on out, to those subtle nuances which make a difference. And I want you to stop periodically to practice those differences.

Now let's talk about *reciprocal assimilation*. Please don't let that term frighten you — it simply refers to the tendency of those who speak English to reduce unstressed vowels to a barely audible schwa, or Σ, sound. In Italian you were taught to respect and enunciate each and every vowel; the reverse is true in English. As strange as it may sound, you will be better understood if

you learn to overstress accented vowels of words and reduce the remaining vowels to a schwa.

Some good examples of that are offered by the words "attempt" (**ΣT-EH-MPT**) and "contain" (**KΣNT-AY-N**). If you carefully stressed each vowel in those words you would have said **A-TEMPT** and **K-O-NT-AY-N**, the pronunciation of which are correct, but decidedly not American-English. Reciprocal assimilation also affects consonants when they are influenced by neighboring sounds. All of this is natural, as your organs of speech tend to take the easiest route through a word, for the purpose of saving time and energy. Say **PiK-CH-UH-R** rather than the precise **PiKTY-OO-R**; **N-AY-CH-ΣR** instead of **N-AY-TY-OO-R**; **LiT-EH-RΣ-CH-EH-R** rather than the distored form **LiT-EH-R-UH-TY-OO-R**; **EH-J-OO-K-AY-T** instead of **EH-DY-OO-K-AY-T**.

I must also emphasize that English is spoken in phrases rather than in words. And reciprocal assimilation occurs in those phrases as well as in individual words. Examples: **DiDJ-UH G-OH?** for "Did you go?" **D-OH-NCH-UH N-OH I KΣN SWiM?** for "Don't you know I can swim?" To get a feel of how Americans speak English, please repeat after me:

I love German literature.

Did you go to the store yesterday?

Don't you realize that education is important?

If I'm moving too fast for you in the recitation of the rules of good American English, please

stop to absorb and practice each rule before moving on to the following two rules which govern the music of American-English sentences:

Rule 1: Most statements and commands in English end with a downward glide of the voice on the last *accented* syllable (not the last syllable, but the last *accented* syllable). This is known as Falling Intonation: Example: "The man is *crazy*." ***CRA*** is the last accented syllable. Note how the music of the sentence falls on the ***CRA*** .

Rule 2: Most statements indicating doubt or incompleteness — especially questions — end with an upward glide of the voice on the last *accented* syllable. This is known as Rising Intonation. Example: "Is she planning a *trip?*" ***TRIP*** is the last accented syllable. Note how the music of the sentence rises on ***TRIP***.

It appears that everything you have learned in this course regarding precise pronunciation must now be forgotten in order to master the casual sounds of standard American speech. To fully understand that point, recite the following short phrases by blending words together to form a single unit; in other words, recite each phrase as if it were a single word. While doing that, stress the italicized syllable strongly, so that the remaining vowels in the phrase fade away to almost complete obscurity.

A *wonderful* life (Σ *W-UH-ND*ΣFΣLIF)

Did you *locate* it? (DiDJΣ-L-OH-K-AY-T-iT?)

Think of something. (th-EE-NK-ΣV S-UH-M-th-EE-NG)

Cash a check. (KA-SH-Σ-CH-EH-K)

To kill a mockingbird. (TΣKiL Σ MOK-EE-NGBuRD)

Repeat each of the following quotations, taken from my book *"Is There Intelligent Life on Earth?"*, after me, in the blank spaces I have provided. Let's try for speed this time. Note where I have laid the stresses in each quotation. You may choose to stress the quotations differently. If so, please feel free to do so, and note that the intent and meaning may change with your interpretation.

All great truths begin as blasphemies.

Reflect on the works of anthropoligists, whose concern is the evolution and behavior of groups of people and cultures; their customs, mores, lifestyles, and religions. Expose your children to this subject in their early, formative years.

Inquire into the teachings of Charles Darwin. Immerse yourself in the study of your relationship to all other life forms on this planet. Learn how we originated, how we developed, how the selection process works, and about the process of mutations.

There has never been a planned city in the history of our planet, but public interest in the field is increasing daily as the citizens of our decaying cities become more concerned with the future quality of their lives.

Total cities have to be designed in America, not by architects expressing their creativity on a building-by-building basis, but by city planners skilled in the design of man-machine systems.

A stroll through the city of tomorrow would take us through flora and parks where children will be seen playing. We would see cultural centers featuring large areas devoted to the arts and music, with people attending these attractions without payment or tickets of any kind. What would be startling to a person of today would be the sparse population and the strange silence over the city.

Since the planned cities of tomorrow will be radial, there will be radial conveyors to move people to and from the central core to the outer ring, and circular conveyors to transport them around each ring. As the radial conveyors carry a person outward, he would pass over crystal clear lakes and streams, and through forests of flowers and dark greenery.

The new technology would startle today's person. Giant production centers, operated by a social integrator, will silently form and shape all the products required for human needs. Voice-actuated devices of all sorts will act as electronic slaves for all citizens. The new leisure will allow

people to spend most of their time in education, travel, and adventure.

Symposiums on world affairs will be held at vast domed centers designed to house super-intelligent computers with three-dimensional displays. The control centers will be capable of making optimum decisions on billions of simultaneous events in fractions of a second.

Time has no respect for individuals or cultures. The bio-social forces that shape the future are lawful. The future, like the present, is the result of the primary forces of the space-time continuum.

It is happening. It is important that we be ready for it.

If you feel that your rate of speech is a little fast, here is an exercise that should slow you down. Read the following sentence at your normal rate, but insert the number one between each word:

She (one) is (one) going (one) to (one) the (one) movies (one) today.

Now repeat the exercise, but this time do not recite the number one out loud, but "think" it. It may feel a bit frustrating, but if you tenaciously practice a few random sentences like these for an hour a day, you definitely will modify your old behavior patterns. It takes patience and work, but you will succeed in becoming a slower, more

deliberate, speaker, with the added bonus of more authority in your voice.

If your speech rate is too slow, time yourself while reading the following sentence. Then read it again against the clock. Don't worry about a little bit of sloppiness. If at first you took fifty seconds to read, see if you can achieve it in thirty-five seconds. This exercise should raise your awareness of the differences in speech rate. Here is a good paragraph for increasing your rate:

To become a "perfect" person it is currently the fashion to get in touch with your feelings. Also, it is imperative that you scream, encounter, rolf, meditate, follow your stars, let it all hang out, lay back, and desensitize yourself. And on top of it all, you had better keep up with the endless flow of How To — books, with titles such as *How to Soothe Your Shattered Nerves, How To Be Free in an Uptight World, and How To Let Your Neurosis Work For You.*

You have surely noticed by now that our readings have become more than mere word exercises. They deal now with ideas — about science, technology, and the future. For the purpose of the course, whether you agree or not with the premise presented is not important. What is important to you is that you are learning to express ideas, forcibly and convincingly.

Here is a short discussion on the scientific method, also taken from *"Is There Intelligent Life*

on Earth?", which I want you to read into your tape recorder as if you were addressing a large audience. Then compare your recitation with mine. I have italicized those portions which I feel should be emphasized.

Respect for science by the younger generation is rapidly diminished by the distorted view of scientists presented in Hollywood movies, TV, and the science fiction literature which is *all fiction and little science.* In the movies scientists spend most of their time in labs rubbing their hands and staring with bulging eyeballs, surrounded by electronic gadgets, from high-voltage condensers discharging static sparks to computer read-outs making "futuristic" noise.

Most lay people have only *a hazy notion* of what research scientists do. Scientists are often *social*, even *gregarious*, beings. The world of science is a place of *intelligence* and *ambition*, of people who want to do well at their work and be respected by their peers for it. In that respect, they are much like the rest of us. But the stakes in scientific research are *high*, and the rewards can be *greater.* And in a world of job dissatisfaction, they appear to enjoy their work, where they are usually engaged in the humdrum work of checking, measuring, and acquiring

information related to the quantities and qualities of phenomena.

In chemistry, much of the work is rote in purifying materials, checking spectra, breaking down chemicals, synthesizing new ones, deducing molecular structures, and blending substances into mixtures with special properties. In astronomy, most of it involves sky-mapping with the use of optical and radio telescopes. Physics is a lot of tedious work, collecting data related to sub-atomic particles and nuclear structures. Geologists are constantly accumulating data related to the structure, composition, and fossil content of rocks, and age-dating and recording geological histories. They are also involved in the study of metals, minerals, and fossil fuel deposits. As dull as it may appear, *this is the stuff from* which most scientific achievement is born.

Even if you don't agree with the premise of that last recitation, I want you to sound as if you do. It may take twenty tries until you can deliver it cleanly, with conviction and power. You must learn to become personally involved with *what* you say, as well as *how* you say it.

After you have achieved that, I would like to extend my congratulations on your brilliant achievement in hurdling all the obstacles I have set in your path up to now.

Yes, "*what* is said" may be more important than "*how* it is said" — that was the reason for assigning you the reading of the essay on the scientific method. But *what* is said always comes across more convincingly when it is skillfully communicated.

* * * * * *

Here are a few tongue-twisters, difficult even for the average American, so do not despair if you find them tough going at first. Stay with it until you get them right. I would suggest also that you memorize them — they can be very impressive to your friends and, as you shall see, quite difficult even for native Americans to execute without a slip. The trick is to concentrate on *what* you're saying, not on the mechanics of slick articulation.

She stood on the balcony inexplicably mimicking him hiccuping and amicably welcoming him in.

Are you copper-bottoming 'em, my man? No'm, I'm aluminiuming (AL-yOO-*MiN*-EE-ΣM-EE-NG) 'em, mum.

The sixth shiek's sixth sheep's sick.

Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now, if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of *his* thumb, see that

thou, in sifting a sieve full of unsifted thistles, thrust *not* three thousand thistles through the thick of *thy* thumb.

Please record those tongue-twisters on your own tape and compare them with mine.

* * * * * *

We have come to the end of the course. I want you to keep in mind that erasing your accent is a continuing process; you must assign at least an hour a day for practice. Now, as I bid you good-bye, I wish you the best of luck in your future undertakings.

Jack Catran

[redacted]

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[redacted] is scientist with many years of experience. As a consultant to leading aerospace corporations, he participated in the Apollo program and other major U.S. space shots, where he specialized in the design of life support and man-machine systems. He has conducted extensive research on the use of computer-generated graphics in intelligent communications systems, automated teaching devices, and programmed learning. Language, phonics, and the science of verbal behavior have always interested him deeply. This book is a labor of love.

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